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MUSIC USA 84

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American Music Conference

1984 Review of the Music Industry and Amateur Music Participation

ISBN 0-918196-09-4
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FROM THE PRESIDENT

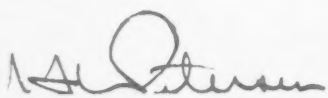
H. William Petersen is president of AMC and president The Selmer Company, Elkhart, Indiana

THE STRENGTH OF UNITY

As I look at the work that your AMC representatives have done this past year, at the many cooperative programs in the industry between associations, and when I look back at our last two Economic Councils with their enthusiasm, responsiveness, and involvement, I sense a growing awareness that we understand the need to turn our collective energies outward and expand the market and capture our share of the consumer dollar. I am encouraged by the support the many segments of our industry are giving to this AMC inspired concept of strength through unity.

Many of the values in American society are changing, but not the value of music. It remains. Music-making is good. It belongs. I would hate to live in a world without it. While there will continue to be changes, both in society and in our industry, we likewise will endure and there will continue to be music and musicians. And this will happen because of our collective strength; it will happen because we'll do it together.

I want to thank those of you who have supported AMC. Your support during this past year has enabled us to provide significant research that will have impact on the promotion programs of the future. The great end of research is not only knowledge, however, it is action and your support has also enabled AMC to continue action, action that promotes the benefits of music participation to the public. On behalf of the AMC Board, in which many of you, both manufacturers and retailers, participate, I extend AMC's heartfelt appreciation for your continued good use of our research, our products and our services.



FROM THE EXECUTIVE DIRECTOR

A YEAR OF DECISIONS – BEYOND THE YEAR OF ACCOMPLISHMENTS

J. Roman Babiak has been executive director of AMC since July 1982.

The AMC strategic plan called for research that would lead to an action plan; at the same time it required focusing existing AMC programs on the most promising activities (See Page 28) and continued sound fiscal management of our budget. While we accomplished these initial strategic objectives, we must still develop the plans that will expand the market for music. To accomplish this planning, the AMC Board has been significantly expanded to include broader representation. Through AMC, the music industry now has before it a unique opportunity to realize an action plan for market development.

As part of its strategic plan, AMC also presented, at the Seventh Economic Council of the Music Industry, a "what-if" example advertising and promotion program based on sophisticated research and marketing concepts. The "Music Makes Winners" example program stirred up an exceptional amount of discussion and interest in the music industry. As ECMI highlited, the music industry, to develop a larger market, must develop consensus on common themes, concepts, and structures that can make local implementation of programs more effective.

AMC, as the promotion arm of the music industry, has an important, central role to play in market development. It was created by the music industry in 1947 to fulfill this role. It remains the vehicle for cooperation and support from all industry segments in promoting the benefits of music participation to the public. If through AMC we continue to seek consensus tempered by enlightened self-interest, and if we strive for equitable, reliable, and adequate funding, as an industry, we will have chosen growth over maturity, vitality over retirement and a better future for all.

WHAT DOES AMC'S 1983 RESEARCH SHOW

Acknowledging that AMC does not have the resources to do everything that needs to be done, research and testing were seen as tools that would help us select the most cost-effective programs to promote the benefits of music to the public. Therefore, within its very limited budget and through special contributions from the industry, AMC conducted significant research in 1983 to provide "benchmark" data on U.S. households participating in music today and to provide "decision" data that could be used in developing industry marketing plans. The research AMC conducted included:

- Usage surveys
- Attitude surveys
- Geo-demographic analysis
- Focus group interviews

This most comprehensive research ever done on the music industry is available through AMC and is briefly summarized below. In general, AMC research shows that the music market is sufficiently segmented to allow targeting of programs. It is not necessary to "mass" market musical products. By careful selection of media, prime consumers can be pinpointed and reached through targeted media such as cable TV, magazines, neighborhood newspapers, and direct mail.

However, the research also showed a broad-based interest in music participation across most geo-demographic categories. Ownership of musical instruments varies an average of 20% between neighborhoods with highest penetration to neighborhoods with lowest penetration. This indicates that the application of marketing pressure, in categories where penetration is low, will probably result in increased musical instrument ownership and usage if socio-economic factors are taken into consideration. In other words, a category such as single, young adults living alone, which shows below average usage of musical instruments, would probably show marked increase in the purchase of musical instruments if specifically designed advertising, promotion, and education programs were aimed at it.

Demographic Characteristics

Specifically, the research showed households that contain a musician are most likely to include one or more of the following demographic characteristics (regardless of the type of instrument played):

- Household income over $17,500 per year
- Families with two or more workers
- Three or more people in household
- Households with two or more cars
- Husband and wife present
- Male and female heads of household both have more than high school education
- Child(ren) present

In looking at these characteristics it is important to remember that only 13% of all U.S. households contain all of these demographics while 38% of U.S. households contain musicians. Therefore, while these characteristics may define a prime target group, this target represents only a portion of the music market.

By looking at brief descriptions of the kinds of neighborhoods that have a higher than average penetration of music making households we can identify additional demographic characteristics and relate them to geographic locations. Each of the neighborhoods listed below represents 5-digit zip-code areas around the country that have high ownership of musical instruments. These selected descriptions provide clues to the lifestyles of households most likely to include musical instrument players.

Such geo-demographic data allows music industry marketers to rifle-shot products and selling propositions to segments with maximum efficiency. Not only does this kind of research let us know who are the prime targets, but also where these people live and buy. This knowledge can be used to design a marketing mix that will reach them most efficiently. While reading these few selected descriptions you can recognize actual communities where consumers live and shop, and use your understanding of their lifestyle to predict purchasing behavior.

MONEY & BRAINS — These neighborhoods are typified by swank, shipshape townhouses (some being private homes; some broken up into expensive flats) interspersed with mid-rise apartments on tree-lined streets. They are heavy consumers of adult luxuries — apparel, restaurants, travel and the like. These neighborhoods have a particularly heavy concentration of guitar and combo instrument ownership.

FURS & STATION WAGONS — Leading the nation in short-term growth and typified by "new money" these neighborhoods are expensive and new, and the people living in them are well-educated, mobile professionals and managers with the nation's highest incidence of school-age children. They are winners — big producers and big spenders. These neighborhoods have a high concentration of keyboard owners.

BLUE-CHIP BLUES — They are geo-centered in the heavy industrial areas of the Great Lakes and New England. They are by far our most affluent blue-collars, and the only neighborhoods with a high index for Foreign Stock — they are principally Italians, and East-European Catholics. They rank 2nd in all the nation in incidence of children. They have an above average ownership of all instrument categories.

GOD'S COUNTRY — They contain the highest socio-economic, white-collar neighborhoods primarily located outside standard metropolitan statistical areas. These are well-educated frontier types, who have opted to live away from the big metros in some of our most beautiful mountain and coastal areas. They are highly mobile, and are among the nation's fastest growing neighborhoods. They are outstanding consumers of both products and media. They show an extremely high ownership of band and orchestral instruments.

Continued on page 16

RETAIL SALES OF NEW MUSICAL INSTRUMENTS, SHEET MUSIC AND INSTRUMENT ACCESSORIES

RETAIL SALES
1977-1982
(Billions)

1978 1979 1980 1981 1982 1983

	Music Industry Retail Sales	Personal Consumption	% of Personal Consumption[3]	Gross National Product	Cost of Living Index
		(Billions)		(Billions)	1967=100
1983	$2,334,247,000	$2,157.0	0.108%	$3,310.8	298.4
1982	2,207,745,000	1,971.1	0.112%	3,059.3	289.1
1981	2,375,610,000[4]	1,857.8	0.128%	2,924.8	272.4
1980	2,180,800,000	1,672.8	0.130%	2,626.1	246.8
1979	2,353,609,000	1,509.8	0.156%	2,368.8	217.4
1978	2,299,690,000	1,340.1	0.172%	2,107.6	195.4
1977	2,090,204,000	1,260.2	0.166%	1,963.7	181.5
1976	1,919,010,000	1,079.7	0.178%	1,691.6	170.5
1975	1,741,977,000	963.8	0.180%	1,498.9	161.2
1974	1,821,353,000	877.0	0.207%	1,396.7	147.7
1973	1,524,427,000[1]	804.0	0.189%	1,289.1	133.1
1972	1,306,179,000[2]	721.0	0.181%	1,151.8	125.3
1971	1,106,339,000	662.1	0.167%	1,046.8	121.3
1970	1,005,239,000	616.7	0.163%	976.5	116.3
1969	957,020,000	577.5	0.167%	931.4	109.8
1968	954,138,000	536.6	0.177%	865.7	104.2
1967	924,000,000	491.7	0.187%	785.0	100.0
1966	955,000,000	469.9	0.205%	739.6	97.2
1965	887,000,000	428.7	0.206%	676.3	94.5
1964	731,000,000	398.9	0.183%	628.7	92.9
1963	661,000,000	373.8	0.177%	589.2	91.7
1962	608,000,000	355.1	0.170%	500.3	90.6
1961	538,000,000	335.1	0.160%	520.1	89.6
1960	500,000,000	325.2	0.154%	503.8	88.7
1959	490,000,000	311.2	0.157%	483.7	87.3
1958	441,000,000	290.1	0.152%	447.3	86.6
1957	438,000,000	281.4	0.156%	441.1	84.3
1955	380,000,000	254.4	0.150%	398.0	80.2
1950	235,000,000	191.0	0.124%	284.8	72.1
1949	220,000,000	176.8	0.124%	256.5	71.4
1941	90,000,000	80.6	0.111%	124.5	44.1

1. *For comparable figure in 1972, add $8,000,000 for non-reporting piano manufacturers previously not recorded, and $21,881,000 for higher sheet music sales. Includes a new category—synthesizers.*
2. *Includes a new category—electric pianos.*
3. *To be read as a fraction of 1%.*
4. *Includes a new category—portable keyboards—plus revised estimates for several categories.*

Note: Government statistics on gross national product, personal consumption are revised annually. The figures noted on this chart are those available in May of every year when Music U.S.A. is compiled.

MUSIC INDUSTRY SALES

1983 saw phenomenal growth in electronic keyboard sales.

Sales of traditional and electronic musical instruments, sheet music and sound reinforcement equipment sold through music stores inched ahead in 1983 to achieve a total estimated volume of $2.3 billion.

In the face of flat or falling sales of traditional instruments this increase was achieved through the phenomenal growth of electronic keyboards. For the amateur, the purchase of a portable keyboard proved a good way to test musical interest without major financial commitment; for the serious amateur and for the professional musician electronic keyboards of all kinds that offered the potential of computer interface (called MIDI or musical instrument digital interface) took precedence in buying decisions.

As a review of traditional instrument categories will indicate, dollar volume was up on falling unit sales. Imports play an increasing role in the U.S. sales picture; at least one third of the total retail sales volume comes from imported instruments and accessories.

How to Read the Data

All figures in this annual review are estimated sales at retail, based on manufacturers' shipments. Imports, and in some cases exports, are included where noted.

The accuracy of these figures varies widely depending on the availability of a reporting mechanism, the nature of the mix of U.S. made instruments and imports, and whether the category consists of mostly imported instruments that may or may not be correctly classified by the U.S. Customs Department. In all cases these statistics reflect U.S. Tariff Commission figures as they appear on the import page of this report.

Sales estimates rest on the assumption that what has been imported or manufactured domestically and shipped to retailers has also been sold through to consumers in each year.

Analysts using this data should make note of this assumption and give it appropriate weight in making projections. Clearly some inventory is always carried over from year to year.

Only three categories in this review are based on an organized but voluntary reporting system, and even within two of these categories (pianos, organs) estimates have been made for manufacturers who do not report their sales. In the category of printed music, the 1983 figure reflects a new survey sponsored by three publishers' associations.

Wind instrument, percussion and string data have been analyzed by industry experts who have tracked both domestic manufacture and imports.

In all other categories, retail sales are based on estimates calculated by combining an average retail value for American made instruments with an average value of imports where applicable.

In categories where there are no applicable import schedules and no reporting system, a representative number of manufacturers have been interviewed to try to arrive at a consensus on the size of the market.

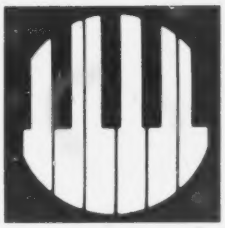
This review omits several manufacturing areas for which it is extremely difficult to compile any data, including kits for assembly of instruments, harps, a variety of inexpensive instruments used in elementary education, musical toys, and estimates for craft production other than for bowed strings. There is also a brisk market for used instruments which AMC does not follow.

Imports / Exports

Imports are figured into all relevant categories; exports are included only where indicated.

Determining the exact number of units made and sold domestically is becoming more hazardous each year due to the changing nature of imports. For example, some foreign manufacturers are shipping parts from abroad and assembling in the United States, some have built plants here. Government reporting categories, amplified in 1983, still are inadequate to provide a clear view of exactly what types of electronic instruments are being imported.

STATISTICAL INFORMATION



Pianos

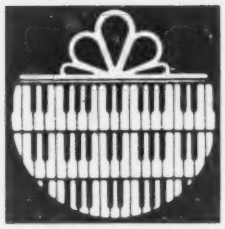
Includes: Domestic production, imports and exports. Player pianos are also included. Electric pianos are categorized separately.

Dollar value of all pianos sold in 1983 rose 7 percent over the prior year, a reflection of the market tip toward higher priced units. Both inexpensive and high-priced keyboards showed strength.

Sales of Pianos

	Units	Dollars[1]
1983	197,000	$45 245
1982	203,000	421,682
1981	231,000	458,304
1980	233,000	424,060
1979	275,600	452,000
1978	282,172	411,971
1977	258,918	345,914
1976	246,235	303,608
1975	217,329	260,795
1974	248,405	273,246
1973	247,701	239,179
1972	232,507	208,924
1970	193,814	164,000
1965	245,600	189,000
1960	198,200	148,650
1950	172,531	125,000
1940	136,332	95,000

[1]*In thousands of dollars.*
Source: National Piano Manufacturers Association and industry estimates.



Organs

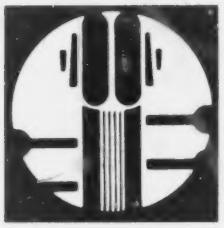
Includes: Domestic production and imports with retail value of $1,000 and up. Exports are not included.

The slight increase in retail dollar value is attributed to an excellent year for institutional organs. Home organ units continued to fall although there was activity at both low and high price points. Organ keyboards have become virtual computers and are largely based on digital technology.

Sales of Organs

	Units	Dollars[1]
1983	88,000	$257,000
1982	101,000	249,000
1981	131,329	323,463
1980	138,724	339,000
1979	175,159	398,487
1978	199,654	478,770
1977	222,400	510,186
1976	217,267	462,779
1975	205,772	395,700
1974	233,845	424,896
1973	202,275	358,836
1972	186,000	314,340
1970	137,500	215,400
1965	143,000	192,50
1960	106,000	141,400
1950	10,000	14,000
1940	NA	NA

[1]*In thousands of dollars.*
Source: National Association of Electronic Organ Manufacturers, U.S. Tariff Commission and industry estimates.



String Instruments

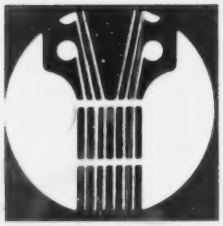
Includes: Imports and domestic production of violins, violas, cellos and basses.

Violin inventory, fed by very low priced instruments from China, was high at the start of 1983. The apparent drop in estimated retail sales on this chart is a reflection of a 23% decrease in imported units. American string makers and importers of higher priced units reported a good year.

Sales of String Instruments

	Units	Dollars[1]
1983	93,000	$30,000
1982	120,000	38,200
1981	109,500	36,300
1980	94,000	38,000
1979	92,000	39,330
1978	83,500	36,500
1977	75,000	25,200
1976	83,000	25,400
1975	91,225	28,000
1974	63,655	19,466
1973	54,866	15,252
1972	61,565	12,559
1970	75,700	19,720
1965	64,000	13,400
1960	40,600	7,300
1950	NA	NA
1940	NA	NA

[1]*In thousands of dollars.*
Source: U.S. Tariff Commission with adjustment made for domestic production.



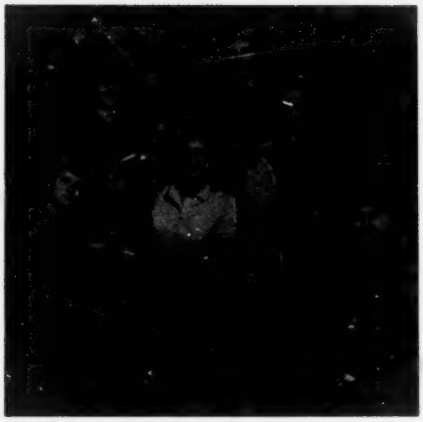
Fretted Instruments

Includes: Domestic production and imports. Exports are not included.

Electric guitars were the bright spot in the fretted instrument market; imports of electric guitars rose 25 percent in units but fell about 6 percent in unit value. Combined domestic shipments of both acoustic and electric instruments are estimated to be about 15 percent down in units and about 9 percent in dollars.

Sales of Fretted Instruments

	Units	Dollars[1]
1983	875,106	$214,500
1982	1,213,138	252,805
1981	1,332,550	320,417[3]
1980	1,102,041	226,402
1979	1,890,006	301,957
1978	1,872,185	277,464
1977	1,655,572	238,932
1976	1,758,000	245,152
1975	1,540,234	185,036
1974	2,291,212	254,150
1973	2,048,053	208,446
1972	2.541,480	190,914
1970[2]	2,214,686	159,910
1965[2]	1,500,000	140,000
1960	420,000	35,000
1950	220,000	22,000
1940	190,000	10,000



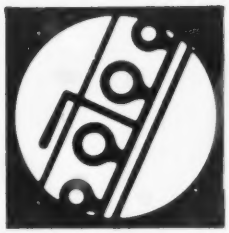
The Ruwes, AMC Music Family of the Year. See page 24 for story.

[1]In thousands of dollars.
Source: U.S. Tariff Commission and industry estimates.
[2]These years also include estimates of amplifier and P.A. system sales.
[3]Reflects more accurate reporting and figures for several smaller guitar manufacturers.

Sales of Fretted Instruments

	1983		1982		1981	
Domestic	**Units**	**Dollars**	**Units**	**Dollars**	**Units**	**Dollars**
Includes Non-electric guitars, Electric guitars and other fretted inst.[1] Domestic Total ($ rounded)	163,000	$ 93,000,000	192,000	$103,000,000	217,149	$139,997,000
Imports						
Non-electric guitars	457,485	$ 63,000,000	732,108	$ 94,423,500	781,696	$114,415,088
Electric guitars	170,847	49,500,000	135,632	42,129,000	152,101	45,435,497
Other fretted[2]	83,774	9,000,000	153,398	13,252,500	181,604	20,569,401
Import Total ($ rounded)	712,106	$121,500,000	1,021,138	$149,805,000	1,115,401	$180,420,000
Grand Total ($ rounded)	875,106	$214,500,000	1,213,138	$252,805,000	1,332,550	$320,417,000

[1]Includes domestic production of acoustic and electric guitars and banjos, ukuleles and mandolins.
[2]Includes banjos, ukuleles and mandolins.

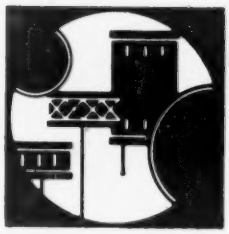


Woodwind Instruments[1]

Includes: Domestic production as well as imports. Exports are not included.

Brass Instruments[1]

Includes: Domestic production as well as imports. Exports are not included.



Percussion

Includes: Domestic production of drums sold in sets, as marching band equipment; mallet instruments, and cymbals. Imports are included and exports are not.

The boom in flutes seems to have tapered off, which accounts for the drop in woodwind units sold. Higher priced instruments and higher prices account for the stability of dollars in both these categories. The value of an imported clarinet, for example, rose 36 percent over 1982.

Sales of Band Instruments
A. WOODWINDS (clarinets, saxophones, oboes, flutes, etc.)

	Units	Dollars[1]
1983	326,000	$142,055
1982	343,000	142,345
1981	345,000	135,515
1980	321,000	11[illegible],000
1979	328,000	114,400
1978	340,000	108,800
1977	337,400	100,498
1976	343,245	96,452
1975	359,000	94,417
1974	402,645	102,674
1973	353,000	85,073
1972	329,207	76,972
1970	304,000	66,150
1965	322,000	61,000
1960	241,000	45,300
1950	122,000	17,000
1940	110,000	6,000

Sales of Band Instruments
B. BRASS (trumpets, trombones, French horns, baritones, tubas, sousaphones, etc.)

	Units	Dollars[1]
1983	165,000	$73,347
1982	168,000	71,064
1981	201,500	81,205
1980	197,000	74,800
1979	220,000	80,300
1978	229,000	76,715
1977	234,060	72,692
1976	238,600	70,000
1975	253,000	69,322
1974	267,360	71,118
1973	254,000	63,754
1972	219,800	53,666
1970	225,000	51,000
1965	230,000	44,000
1960	153,000	29,700
1950	85,000	13,000
1940	75,000	6,000

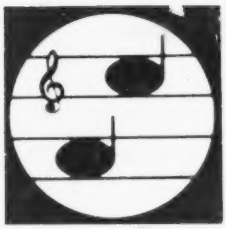
[1]*In thousands of dollars. Source: Industry estimates.*

There was downward pressure on sales of domestically made percussion instruments as the number of imports rose substantially. Industry experts estimate total sales were about the same as the prior year.

Sales of Drums

	Units	Dollars[1]
1983	NA	$78,000
1982	NA	78,475
1981	NA	82,914
1980	NA	69,017
1979	NA	70,426
1978	NA	61,240
1977	NA	56,700
1976	NA	53,000
1975	NA	48,361
1974	NA	57,761
1973	NA	48,134
1972	NA	41,856
1970	NA	32,000
1965	NA	50,000
1960	NA	12,000
1950	NA	NA
1940	NA	NA

[1]*In thousands of dollars.*
Source: Industry estimates.
Unit figures unavailable since drums sold in sets.



Printed Music

Includes: Domestic publishing of sheet music and self-instruction aids.

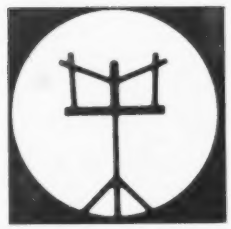
Data for the last three years reflects a new industry survey, and should not be read as an indication that business fell below the 1980 level. In fact, industry experts say sales are stable.

Estimates for sales from 1974 — 1980 were based on more informal assessments and include projections for publishers not part of the new industry survey.

Sales of Printed Music

	Dollars[1]
1983	$241,000[2]
1982	239,112
1981	236,900
1980	266,220
1979	261,000
1978	241,680
1977	228,000
1976	211,000
1975	197,750
1974	175,000
1973[2]	152,984
1972	129,101
1970	91,500
1967	72,000

[1]In thousands of dollars. 1981 — 83 data from a new survey sponsored by National Music Publishers' Assoc., Church Music Publishers' Assoc., and Music Publishers' Assoc. of the U.S.
[2]Estimate; final data from NMPA survey for 1983 not available by press time.



Accessories

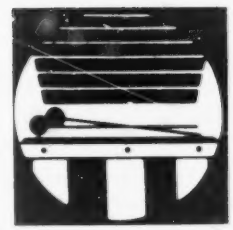
Includes: Estimates for retail sales of domestically made and imported strings, cases, straps, stands, drum sticks and other percussion accessories, reeds, metronomes, electronic pick-ups, distortion units and other types of electronic devices.

New kinds of accessories, especially those offering electronic enhancement, helped sustain this market during 1983. There was also strong demand for percussion accessories, which counterbalanced a softening of interest in guitar strings and guitar related products.

Sales of Accessories

	Dollars[1]
1983	$198,000
1982	194,000
1981	194,500[2]
1980	247,000
1979	247,000
1978	236,000
1977	225,000
1976	217,967
1975	198,152
1974	183,474
1973	152,895
1972	132,953
1970	108,400
1967	85,000

[1]In thousands of dollars.
Source: Industry estimates.
[2]Nearly $18 million of electronic accessories now included in "P.A. Systems and Components," and $15 million of cymbals moved to "Percussion" category.



Miscellaneous Other Instruments

Includes: Imports of drums and other percussion instruments, electronic instruments such as rhythm machines, cymbals, mouth organs, pipe organs, harpsichords, accordions, hand held keyboards, organs valued under $400, and a variety of educational instruments.

Nineteen different instrument categories are covered in this segment, all of them imported. The sharp increase in dollar value is the result of significantly higher import levels, particularly in drums and cymbals which together account for over one-third of all dollars. Nearly $24,000,000 worth of electronic instruments that are not keyboards are included.

Sales of Miscellaneous Other Instruments

	Dollars[1]
1983	$151,000
1982	80,000
1981	133,888
1980	124,000
1979	136,600
1978[2]	151,000
1977[2]	91,000
1976	84,258
1975	100,887
1974	106,628
1973	107,072
1972	92,146
1970	78,509
1967	53,800

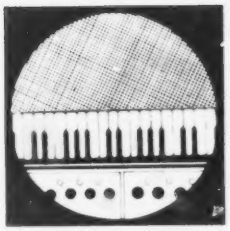
[1]In thousands of dollars.
Source: U.S. Tariff Commission.
[2]Includes $7,000,000 in 1978 and $6,000,000 in 1977 for accordions and concertinas.

The Boom in Electronics

Electronic keyboards, and related electronic equipment now account for over $780 million in estimated retail sales. With the addition of electric guitars and electronic accessories that total is nearly $900 million or 39 percent of all instrument and instrument related sales at retail.

Clearly the current trend is toward keyboards, and the volume sources for this product are outside the United States. The categories in U.S. Tariff Commission data still leave us with a confusing picture of keyboard imports but their retail value is well over $200 million in 1983.

The line that separates one type of electronic keyboard from another is becoming very blurred and therefore somewhat artificial as the most sophisticated digital technology is being adapted for organs as well as synthesizers.



Portable Keyboards

Includes: Imported keyboards with organ, synthesizer, or even electric piano characteristics that sell from under $100 to $600.

The market for portable keyboards surged ahead by better than 50 percent in 1983. This market is expected to grow just as rapidly in 1984 as department stores and mass merchandisers move heavily into promotion. The most popular retail price point is around $200.00.

Portable Keyboards

	Units	Dollars[1]
1983	282,000	$150,000
1982	NA	98,200
1981	NA	53,900[2]
1980	NA	7,586[3]

[1]In thousands of dollars.
[2]Included in Miscellaneous Other Instruments and in Portable Keyboards in 1981.
[3]Included in Miscellaneous Other Instruments in 1980.

Synthesizers

Includes: Domestic production, imports and exports of keyboard type and drum synthesizers.

Synthesizer sales moved sharply ahead as interest in sophisticated electronics with computer interface potential continued to grow among both amateur and professional musicians. These figures also include estimates for drum machines that use digital sampling. More features and lower retail prices spurred sales.

Sales of Synthesizers

	Units	Dollars[1]
1983	66,000	$80,000
1982	43,000	50,000
1981	34,500	33,000
1980	36,606	32,300
1979	24,172	24,172
1978	24,050	24,050
1977	23,500	23,500
1976	18,000	17,100
1975	15,000	13,500
1974	10,000	11,000
1973[2]	7,000	8,000

[1]In thousands of dollars.
[2]First year for inclusion of this category. Source: Industry estimates

Electric Pianos/ Electronic Keyboards

Includes: Domestic production, imports and exports.

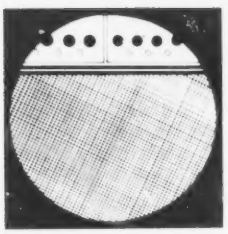
Instruments in this category are designed primarily to make a piano sound and have at least some similarity to piano action.

This area of electronic keyboards is estimated to have moved ahead by about 10 percent. About two-thirds of all units are imported. Confusion in classification makes it difficult to determine how many imports fall into the "piano" category.

Sales of Electric Pianos/ Electronic Keyboards

	Units	Dollars[1]
1983	44,000	$44,000
1982	40,000	40,000
1981	37,000	40,700
1980	40,000	40,000
1979	38,737	38,737
1978	25,000	25,500
1977	25,000	24,500
1976	23,300	19,600
1975	22,000	17,600
1974	21,000	14,700
1973	19,000	11,400
1972[2]	15,000	9,000

[1]*In thousands of dollars.*
[2]First year for inclusion of this category.
Source: Industry estimates.



Sound Reinforcement Equipment

Includes: Domestic production and imports sold through music stores. Exports are not included.

Fewer amplifiers were sold in 1983, a reflection of the somewhat softer market for guitars. But P.A. systems as a whole began to snap back with simple speaker systems and a variety of signal processing equipment leading the increase in this category. It is difficult for manufacturers to separate sales through music stores from sales through professional audio dealers. The dollars noted at right as nearly as possible represent sales to amateur and professional musicians and not to theatres, restaurants, churches, etc.

Christopher Cross, one of the celebrities promoting music making for AMC. See page 28 for story.

Sales of Amplifiers

	Units	Dollars[1]
1983	157,000	$50,000
1982	177,000	57,500
1981	177,000	63,860
1980	177,000	62,000
1979	177,000	68,200
1978	177,000	62,000
1977	161,000	48,000
1976	158,000	48,000
1975	154,000	50,000
1974	140,000	55,000
1973	133,980	53,592
1972	110,000	43,245
1971[2]	96,000	35,643

[1]*In thousands of dollars.*
[2]*Previous years' totals are combined with fretted instrument sales. 1971 was the first year breakouts of amplifier and P.A. system sales were available.*

Sales of P.A. Systems and Components
(mikes, mixers, power amplifiers, speaker systems and components, signal processors)

	Units	Dollars
1983	NA	$171,000
1982	NA	157,500
1981	NA	175,000[3]
1980	NA	121,000[4]
1979	NA	121,000
1978	NA	108,000
1977	NA	100,000
1976	NA	60,000
1975	71,000	53,000
1974	60,000	45,000
1973	18,900	11,246
1972	18,000	10,318
1971[2]	16,000	9,903

[1]*In thousands of dollars.*
[2]*Previous years' totals are combined with fretted instrument sales. 1971 was the first year breakouts of amplifier and P.A. system sales were available.*
[3]*Includes $18 million of electronic devices previously included in the "Accessories" category.*
[4]*Low estimate according to industry sources.*

ELECTRONIC MUSICAL INSTRUMENTS LEAD RISE IN IMPORTS

Imports of musical instruments, accessories and parts rose to $262.8 million in 1983, a 9.5 percent increase over the prior year. U.S. exports of instruments fell to almost $126 million, an 11 percent drop, according to the annual American Music Conference analysis of U.S. Department of Commerce import-export data.

Imports of electronic instruments have soared in the past three years, moving from a dollar value of just over $21 million in 1980 to almost $74 million in 1983.

A request from AMC to the Commerce Department for a more detailed breakout of electronic keyboards has resulted in data for three new import categories, including instruments with more than one keyboard, instruments with one keyboard, and hand-held keyboards.

In 1983, electronic instruments, led by keyboards, made up 28 percent of the total value of imports. In 1980, electronic instruments made up less than 10 percent of all imports.

The single largest electronic category includes instruments with one keyboard. Some 261,000 units, at a value of almost $31 million, fall into this newly differentiated tariff schedule.

Imports of pianos continued on an upward climb: over 40,000 pianos were imported, for a value of nearly $61 million, a 6 percent increase in units. Imports from

U.S. IMPORTS OF MUSICAL INSTRUMENTS AND PARTS

CATEGORY	1983 Units	1983 Value	1982 Units	1982 Value	1981 Units	1981 Value	Leading Sources
Pianos	40,274	$60,784,672	37,925	$58,640,746	30,096	$43,539,044	Japan/Korea
Violins, Violas, Violincellos	89,649	4,783,064	117,642	5,447,635	103,235	5,215,120	West Germany/Japan
Guitars, Non-amplified	457,485	13,939,970	732,108	20,983,414	781,696	25,425,575	Japan/Taiwan/Korea
Other Stringed Musical Instruments[1]	83,774	2,107,509	153,398	2,945,030	181,604	4,570,978	Korea/Taiwan
Strings for Musical Instruments	N/A	2,486,172	N/A	2,393,801	N/A	2,476,632	United Kingdom
Pipe Organs	90	5,332,786	45	3,645,945	57	4,577,344	Canada
Organs, (Except Pipe and Electric)	69,358	1,286,569	27,308	661,542	63,334	1,474,212	Italy
Accordions, Concertinas	8,010	1,384,142	18,763	1,545,007	10,751	1,692,360	West Germany/Italy
Mouth Organs[2]	164,357	2,745,542	185,422	2,973,379	305,361	3,833,588	West Germany
Brasswind Musical Instruments[3]	24,089	4,159,930	27,036	4,960,413	24,440	4,154,957	Japan
Clarinets	13,910	2,193,222	18,994	2,185,482	20,676	2,323,007	France
Saxophones	12,991	3,029,364	15,958	3,932,150	15,545	3,951,168	Japan/France
Other Wind Instruments[4]	787,570	4,115,195	874,238	2,348,876	880,886	4,312,437	Japan
Percussion Musical Instruments[5]	N/A	15,349,415	N/A	9,608,237	N/A	12,545,038	Taiwan
Electronic Organs[6] (Two Keyboards)	29,715	4,007,871	(108,287)	(16,320,238)	(100,896)	(15,642,060)	Japan
Electronic Keyboard (One Keyboard)	260,648	30,874,306	New Category in 1983				Japan
Music Synthesizers[7] (With Keyboards)	62,734	16,777,350	43,527	12,960,430	17,667	7,587,758	Japan
Other Electronic Musical Instruments[8]	131,996	9,513,477	New Category in 1983				Japan
Hand Held Electronic Instruments	15,634	1,118,924	New Category in 1983				Japan
Electronic Fretted Instruments	170,847	11,390,736	135,632	9,362,175	152,101	10,096,777	Japan/Korea
Accessories[9]	N/A	17,464,795	N/A	14,515,137	N/A	15,353,798	Japan/Taiwan
Parts for Musical Instruments	N/A	45,661,200	N/A	38,317,952	N/A	43,537,687	West Germany/Mexico/ Japan
Harpsichords and Clavichords	1,641	2,281,893	1,435	1,557,372	1,345	433,451	Korea
TOTALS		$262,788,204		$239,867,596		$220,065,374	

Source: U.S. Department of Commerce, Bureau of Census, Foreign Trade Division. [1]Includes banjos, ukuleles, and other fretted instruments. [2]All totals are in dozens. [3]Over $10 in value. [4]Includes flutes, oboes, English horns, etc. [5]Includes cymbals, drums, marimbas, triangles, etc. [6]Keyboard instruments with more than one keyboard, new category in 1983. Prior years mixed electronic keyboards with one and two keyboards. [7]New tariff schedule in 1983; prior years' figures combined electronic pianos and synthesizers. [8]New category in 1983, includes any instrument that requires amplification, such as drum and rhythm machines. [9]Includes mutes, accessories for drums and cymbals, lyres, music stands, cases for instruments, metronomes, pitch pipes, tuning forks and tuning hammers.

Korea in 1983 went up almost 84 percent, while imports from Japan were down by 6,000 units or 27 percent.

Imports of unamplified guitars plummeted from over 700,000 units in 1982 to just over 451,000 units in 1983. Dollars also tumbled 33 percent, to almost $14 million, the lowest landed dollar value for fretted instruments since 1970. Over three-quarters of all unamplified guitars with a landed value of under $100 came from Korea or Taiwan.

Electric guitars, on the other hand, rose 26 percent in units and 22 percent in dollars. Total electric guitar imports were 170,847 and had a value of just over $11 million.

A number of traditional instrument categories were down: stringed instruments fell 24 percent in units but only 12 percent in value because imports from China were down significantly; accordions dropped 81 percent in units; clarinets were down in units but up in value.

Percussion instruments were ahead 60 percent in landed value, largely due to shipments of cymbals from Switzerland.

Exports

In a generally bleak year, plucked and bowed strings, brasswinds and woodwinds were slightly up in units and dollars, while the overall category of electronic musical instruments moved ahead in dollars by 21 percent.

Most export categories were down, led by a 34 percent drop in dollar value of electronic organs. However, units were only modestly down, pointing to lower values of individual exported keyboards — from $1059 per unit to $738.

Pianos dipped to only 9,000 units, about the same export level the industry achieved in 1975. An unfavorable exchange rate coupled with competition from very low priced instruments made in the Orient helped to depress the export market.

U.S. EXPORTS OF MUSICAL INSTRUMENTS AND PARTS

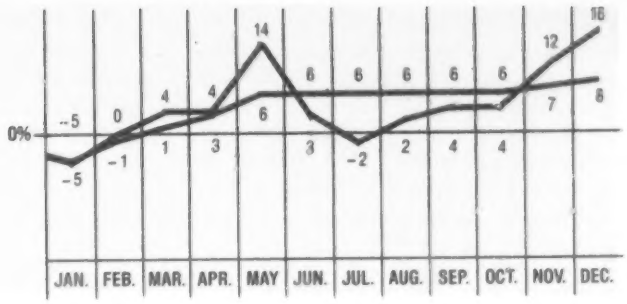
CATEGORY	1983 Units	1983 Value	1982 Units	1982 Value	1981 Units	1981 Value	1983 Leading Customers
Pianos	9,035	$ 9,574,493	11,681	$ 13,269,907	21,124	$ 22,218,663	Canada
Guitars	12,153	3,932,644	18,316	4,821,098	33,524	9,489,400	Japan
Electric Guitars	23,247	6,306,827	30,916	9,067,599	33,103	9,583,711	United Kingdom
Other Plucked and Bowed Strings[1]	25,308	2,567,499	21,044	2,488,793	32,170	3,122,021	Japan/Canada
Electronic Organs	16,578	12,239,920	17,580	18,633,881	40,435	42,146,574	Canada/Australia
Synthesizers and Electric Pianos[3]	1,645	930,352	New Category in 1983				Canada/Netherlands
Other Electronic Musical Instruments	N/A	17,689,502	N/A	15,420,499[4]	N/A	16,240,106[4]	United Kingdom/Japan
Brasswinds	42,988	10,647,544	41,330	10,537,903	66,177	15,764,473	Canada
Woodwinds	42,185	6,097,538	44,706	6,015,888	57,860	7,158,951	Canada
Percussion Instruments	N/A	9,130,259	N/A	12,458,807	N/A	11,819,832	Japan
Organs, Pipe and Reed	134	340,155	123	254,143	504	659,248	Canada
Piano and Organ Parts	N/A	12,965,790	N/A	16,802,223	N/A	23,105,080	Mexico
Other Parts, Cases and Accessories	N/A	32,551,536	N/A	31,420,316	N/A	32,229,132	Japan
Other Musical Instruments[2]	20,812	858,494	20,092	1,050,807	26,826	1,334,090	Canada
TOTALS		$125,832,553		$142,241,864		$194,871,281	

[1]Includes harps, clavichords, mandolins. [2]Includes mouth organs, accordions. [3]New category. [4]Includes electric pianos and synthesizers.

RETAIL SALES SHOW MODEST GROWTH IN SOME SEGMENTS

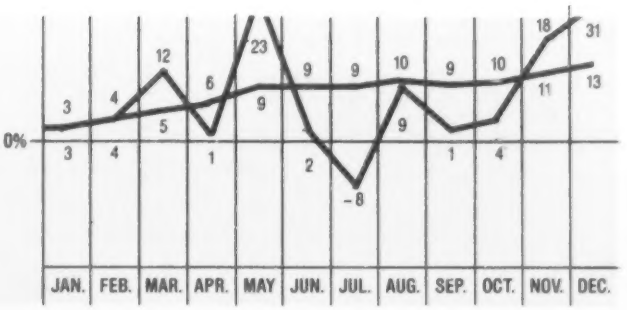
On each of the following graphs, the base line (0 percent) represents 1982 sales. Heavy lines within each graph indicate monthly changes and "year to date" status. Total sales volume for the industry includes sales of home entertainment equipment not shown by a separate chart.

Total Sales Volume
In per cent



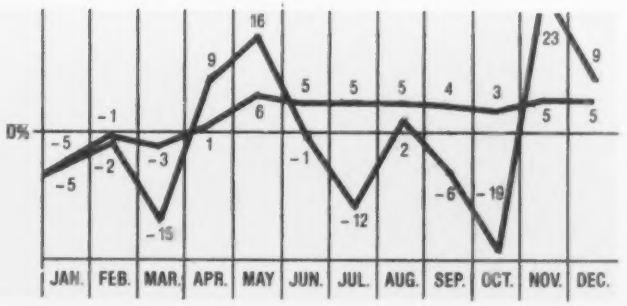
Month
Year to Date

Pianos
In per cent



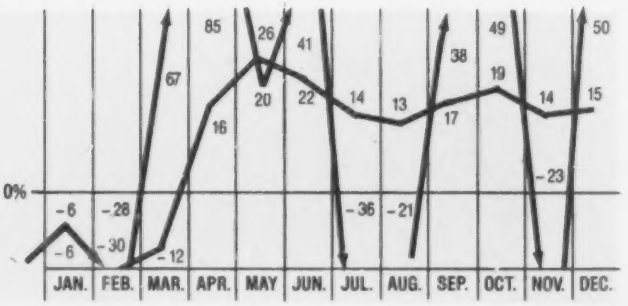
Month
Year to Date

Home Organs
In per cent



Month
Year to Date

Institutional Organs
In per cent

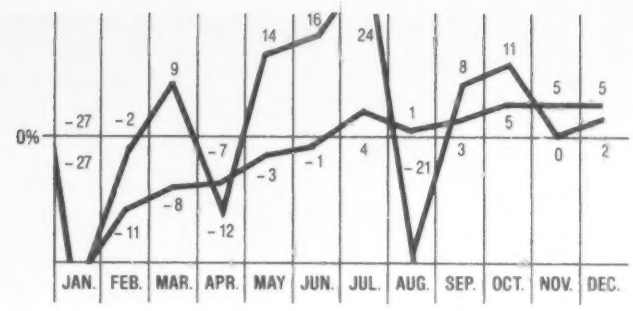


Month
Year to Date

Every segment of retail music sales tracked by The National Association of Music Merchants showed an increase over the prior year. Overall, sales were reported to be 8 percent up by retailers across the country that participate in the ongoing survey. Data is analyzed monthly by Ernst and Whinney.[1]

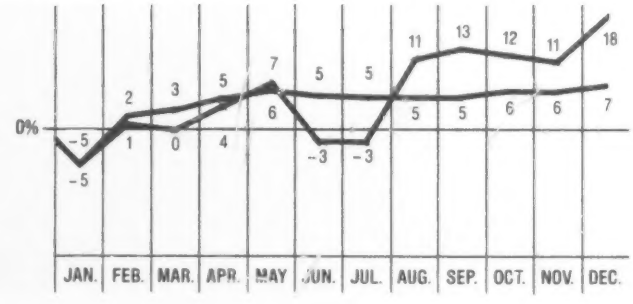
Pianos were reported to be ahead of 1982 by 13 percent, home organs were up 5 percent. Band and orchestra instruments improved their performance steadily during the year to finish 5 percent ahead, combo instruments moved up 7 percent. Accessories gained by 5 percent and sheet music by 2 percent.

Band and Orchestra Instruments
In per cent



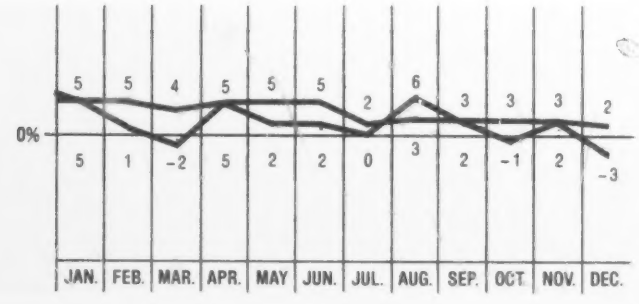
Month
Year to Date

Combo Instruments
In per cent



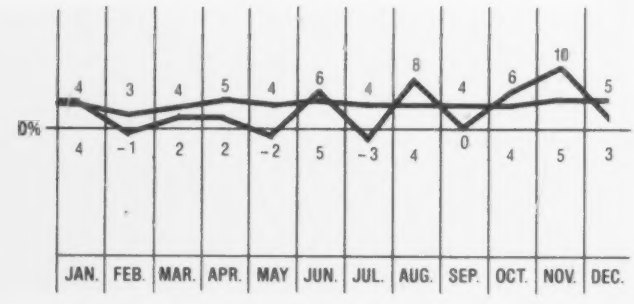
Month
Year to Date

Sheet Music
In per cent



Month
Year to Date

Accessories
In per cent



Month
Year to Date

[1]For further information about these charts contact the National Association of Music Merchants in Chicago. Note that dollar information has not been adjusted for inflation.

1983 *Business Barometer*, published twice a month by NAMM, 500 North Michigan Avenue, Chicago, Illinois 60611. Editor, Dr. Ray Williams.

■ WHAT DOES AMC'S 1983 RESEARCH SHOW

Continued from page 3

SHOTGUNS & PICKUPS — They are the hundreds of small, outlying townships and crossroad villages which serve the nation's breadbasket. They lead the nation in mobile homes, and show peak indices for large families with school age children, headed by blue-collar craftsmen and operatives with high school educations. They are high on native Protestants of German and Swedish extraction. They have an above average ownership of all instrument categories.

We find that 42% (and possibly as high as 52%) of U.S. households *own* an instrument. Of households with a current *player*, 80% own at least one instrument. The average playing household owns 1.5 instruments. 13% of the playing households own three or more instruments (5% of all U.S. households). Only 38% of all U.S. households have one or more current music makers living in the household:

INSTRUMENT PLAYED	U.S. HOUSEHOLDS
Keyboard	28%
Combo	14%
Band/Orchestral	6%
Other	2%

Although there are differences (demographically and attitudinally) by *type* of instrument played, the greater differences are between playing households and non-playing households. Player households are wealthier, better educated, and more often "white collar" — slighly upscale of non-playing households. Player households are more often married with children present. Households with a player are slightly larger, averaging 3.0 members against a national average of 2.6-2.7. This is true both due to the fact that the larger the household, the more chances to have a player and *also* due to higher levels of play among children. Married families with both male and female heads present are over-represented among playing households. Older *singles* are *less* likely to be in playing households, older *parents* are *more* likely to be present in playing households.

We find 44% of all the households who do not now have a player have at least one household member who *used* to play. This number is the same for "playing" households. The instrument category which has the highest ratio of "stoppers" to "current players" is Band/Orchestra. Clearly adult women were, and are, more actively involved in making music than men (at the amateur level). For the U.S., as a whole, we find that:

HEADS OF HOUSEHOLDS	MALE	FEMALE
Have had music lessons	25%	41%
Play a musical instrument	17%	23%

Households Where Children Play

Our demographic prime target group (described above), which accounts for almost 13% of U.S. households, also includes 42% of the households that include a current musician aged 6-17. The balance of young musicians are spread among an additional 5% of households with varying demographic characteristics. In total, 11% of U.S. households include a musician be-

QUANTITY AND OVERLAP OF MUSIC MAKING HOUSEHOLDS

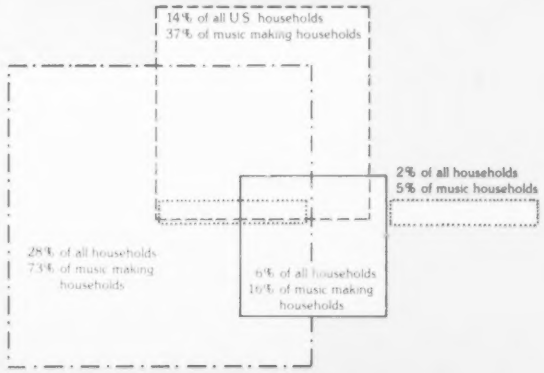
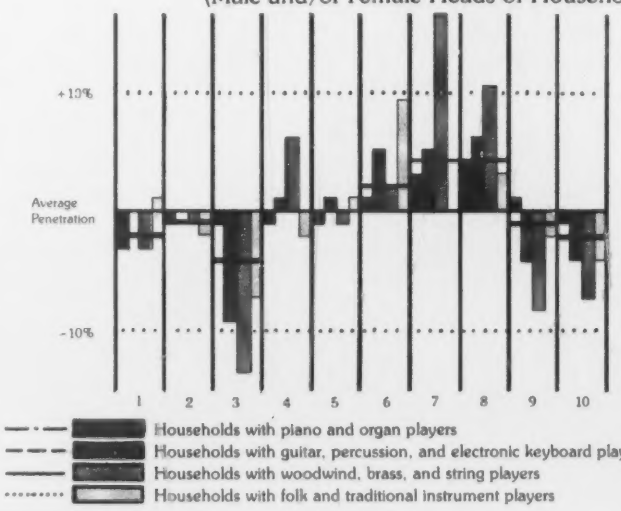

14% of all U.S. households
37% of music making households
2% of all households
5% of music households
28% of all households
73% of music making households
6% of all households
16% of music making households

Chart 1 shows that there is significant overlap of instrumental categories within music making households. This indicates a similarity between all music making households that, nevertheless, allows a variety of musical expression and instrument choices. **Use the key in the chart below for description of categories.**

HOUSEHOLDS LIFESTAGE
(Male and/or Female Heads of Households)



LEGEND
1. Single Male
2. Young Single Childless Woman
3. Older Single Childless Woman
4. Single Mom
5. Young Couple
6. Young Parents
7. Middle Parents
8. Older Parents
9. Working Old Couple
10. Retired Old Couple

This chart shows that musicians tend to live in households where there are three or more people. Households in which one or two people live have fewer than average number of musician households. Households with only one person account for 23% of all U.S. Households. Households with children aged 6-17 account for 29% of U.S. Households.

tween the ages of 6-17. At a time when most of the growth in births will be first-born children, we note that 23% of first-born children, now aged 6-17, are involved in music making and that participation in band and orchestral programs is most prevalent in households where more than one child is present. Our research also infers that there is probably a slight decline of the percentage involved in music in this generation from their parents' generation.

Parents of players aged 6-17 are more likely to have had a musical background and are more currently active in music than their counterparts in non-playing households. These factors, however, do not *guarantee* that they will cause their child to play. Adult play in the child playing households is far from universal — only 31% of the mothers are current players and only 20% of the fathers are current players. By the same token, 27% of the non-playing child households *do* have an *adult* player and 47% of these households have a *former* player (child or adult). Child playing households participate in more activities in general and in particular more energetic and cerebral recreations than do non-playing households.

AMC Focus Group research with parents and children aged 9-14 revealed that for this group music is defined as "practice, practice, practice" and that improved communications and providing positive practicing experiences can go a long way in both increasing the number of children involved in music and in preventing dropouts.

The research was conducted for AMC by Market Facts, Inc. and Claritas Corp. It is based on a nationally representative sample of 15,100 households. The data base is from a mail survey conducted for the National Association of Electronic Keyboard Manufacturers by Market Facts on the general attitudes and musical usage of households. AMC is grateful to NAEKM for permission to re-examine this data as part of our broader study of music participation in America during 1983.

WHAT TEEN AMATEURS ARE PLAYING[1]

Instrument	Total of All Teens Who Play	Males	Females
Piano	40%	26%	52%
Guitar	25%	35%	17%
Clarinet	14%	8%	19%
Flute	14%	2%	24%
Drums	13%	23%	6%
Trumpet	13%	22%	6%
Saxophone	11%	13%	10%
Electronic organ	10%	7%	12%
Electronic keyboard/synthesizer	5%	8%	3%
Violin	4%	2%	5%

[1]*Figures are from a 1983 poll conducted by Teen-age Research Unlimited for the American Music Conference. For the complete report on "Teens and Music" see Music U.S.A. 83 or contact the American Music Conference.*

AMATEUR MUSIC MAKERS

A survey for AMC undertaken by The Gallup Organization in 1978 found that 51 percent of all households responding included at least one amateur musician. In 48 percent of these households at least one instrument is owned, with guitar, piano and organ the most likely to have been purchased. In nearly half of the musical households, amateur musicians own two instruments and nearly a fourth own three or more.

Forty-three percent of amateurs live in suburban areas, and about half are college-educated.

WHAT ALL AMATEURS ARE PLAYING[1]

INSTRUMENT	Number of Amateurs[2]	% Male	% Female	Median Age
Piano	18,188,000	21%	79%	28
Guitar	15,140,000	65%	35%	23
Organ	6,196,000	29%	71%	31
Clarinet[3]	2,948,000	31%	69%	19
Drums[3]	2,748,000	94%	6%	19
Flute[3]	2,548,000	17%	83%	19
Trumpet	2,299,000	86%	14%	19
Violin	1,799,000	32%	68%	27
Harmonica[4]	1,549,000	86%	14%	25
Saxophone	1,549,000	82%	18%	22

[1]*The figures should be read as numbers of Americans (between the ages of 5 and 75) who say they play these instruments—and not an indication of instrument ownership.*
[2]*Half of all amateur musicians play more than one instrument.*
[3]*Median age for active players in these three categories is: clarinet—14; drums—16; and flute—18.*

MUSIC ASSOCIATIONS

What are music associations doing to increase children's participation in music? What do they think needs to be done to increase music-making among children? Those questions were posed by the American Music Conference to the 153 organizations listed here. About a third responded with details on their programs and offered cooperation with AMC in its efforts to promote music participation.

Although 250 associations were initially queried by mail, we include here only those that responded to our mailings and phone calls. Many of those responding to this survey showed interest in cooperating with AMC in a national promotion to increase participation in music. It's very encouraging to know that there is a willingness among associations to join together to provide strong support programs that will benefit everyone involved in music in America.

While the groups were involved in a variety of differing programs encouraging childhood musicianship, many were in agreement about one way to increase the number of children beginning and continuing in music: improve music educator skills, particularly in performance and promoting music in the community.

One respondent said, "there are hundreds of thousands of kids starting on musical instruments in schools each year. A large percentage drop out because the teacher is unable to stimulate the students, and because the children are not able to immediately relate to the music being presented."

"Music teachers," noted another one "seldom do any public relations work for music. We need to develop better and more dedicated music teachers who really know what the values of music are. We need to educate the school principals and other top officials to the actual need for music taught in a disciplined manner. We need another evaluation of teacher preparation at college levels."

Among the activities to encourage childhood learning of music revealed in the survey were those of the Central

Academy of Country Music
P.O. Box 508, 6255 Sunset Blvd., Hollywood, CA 90028 213/462-2351

Accordion Federation of North America
11438 Elmcrest Street, El Monte, CA 91732 213/686-1769

Amateur Chamber Music Players
633 East Street, NW, Washington, DC 20004

American Accordionists Association
580 Kearny Avenue, Kearny, NJ 07032 201/991-5010

American Association of Music Therapy
211 East 43rd Street, Suite 1601, New York, NY 10017 212/867-4480

American Bandmasters Association
2019 Bradford Drive, Arlington, TX 76010 817/261-8629

American Banjo Fraternity
2665 Woodstock Road, Columbus, OH 43221

American Choral Directors Association
P.O. Box 5310, Lawton, OK 73504 405/355-8161

American Choral Foundation
130 West 56th Street, New York, NY 10019 212/246-3361

American College of Musicians
P.O. Box 1807, 808 Rio Grande, Austin, TX 78767 512/478-5775

American Composers Alliance
170 West 74th Street, New York, NY 10023 212/362-8900

American Federation of Musicians
1500 Broadway, New York, NY 10036 212/869-1330

American Fellowship of Recording Artists
219-03 119th Avenue, Cambria Heights, NY 11411 212/525-8867

American Friends of Scottish Opera
281 Park Avenue, S., New York, NY 10022 212/674-7491

American Guild of Authors and Composers
40 West 57th Street, New York, NY 10019 212/757-8833

American Guild of English Handbell Ringers
601 W. Riverview Avenue, Dayton, OH 45406

American Guild of Music
Box 3, Downers Grove, IL 60515 312/968-0173

American Guild of Musical Artists
1841 Broadway, New York, NY 10023 212/265-3687

American Guild of Organists
815 Second Avenue, Suite 318, New York, NY 10017 212/687-9188

American Harp Society
6331 Quebec Drive, Hollywood, CA 90068 213/463-0716

American Liszt Society
University of Florida, Department of Music, Gainesville, FL 32611 904/392-6674

American Matthay Association
2142 Chinook Trail, Maitland, FL 32751

American Music Center
250 West 54th Street, New York, NY 10019 212/247-3121

American Music Conference
1000 Skokie Blvd., Wilmette, IL 60091 312/251-1600

American Musical Instrument Society
University of South Dakota, Vermillion, SD 57069 605/677-5306

American Musicological Society
University of PA, 201 South 34th Street, Philadelphia, PA 19104 215/898-8698

American Orff-Schulwerk Association
Cleveland State University, Cleveland, OH 44115 216/543-5366

American Recorder Society
48 West 21st Street, New York, NY 10010 212/675-9042

American School Band Directors' Association
P.O. Box 73, Eagle Grove, IA 50533

American Society of Composers, Authors and Publishers
One Lincoln Plaza, New York, NY 10023 212/595-3050

American Society of Music Arrangers
P.O. Box 11, Hollywood, CA 90078 213/871-ASMA

MEMBERSHIP			SOURCE OF MEMBERS														ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST				COMMUNICATION EDUCATION					PUBLIC REL.						
Individuals	Companies	Non-Profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS	
●	●			●	●	●	●	●		●		●	●			●	●		●		●	●			●		
	100		●		●	●			●	●							●		●		●	●		●	●		
5,000		3								●		●	●				●		●						●		
700	10	12	●	●	●				●	●			●		●	●		●	●					●			
500	4		●	●	●				●	●		●			●	●	●	●	●		●		●		●		
241	75		●	●	●	●	●		●	●						●	●				●			●			
250			●	●					●	●			●		●	●	●										
11,000	300		●	●	●				●	●					●	●	●	●	●		●	●				●	
●		●							●	●					●			●	●					●	●	●	
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280,000										●						●	●						●		●	●	
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4500										●						●			●		●		●	●	●	●	
●	●	●	●	●		●			●	●				●	●	●	●		●	●	●				●	●	
95			●						●	●						●	●		●		●			●			
5,600										●								●			●	●	●		●	●	
23,400									●	●		●	●		●	●	●	●	●	●	●			●	●	●	
2,800	5			●	●		●		●	●		●	●	●	●	●	●		●		●			●	●	●	
200	2	2			●			●	●	●		●	●	●	●	●	●	●			●	●				●	
●									●	●					●		●		●					●			
1,200	18				●	●		●	●	●	●	●		●	●		●	●	●		●		●	●	●		
3	215	11	●	●	●				●	●						●	●				●	●	●	●	●		
450		150	●	●	●				●	●			●	●	●	●	●	●	●								
3,685		1,112			●				●	●			●	●	●	●	●	●	●					●	●	●	
3,118	43	96	●	●	●				●	●					●	●	●	●			●				●	●	
3,700									●	●			●		●	●	●	●	●					●	●	●	
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43,000	●				●					●		●				●	●	●			●		●	●	●	●	
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Opera Service, which was the catalyst for 133 special programs in schools and for community/education services, resulting in over 5,000 opera performances.

The National Consortium for Computer Based Music Instruction helps children learn to create music and learn about music with computers. The Consortium believes children can through computer assisted music instruction extend their performance ability beyond their current skill limits.

Increasing musical literacy and enrichment is the goal of the National Guild of Community Schools of the Arts. It provides opportunities for learning music and other arts to all children, regardless of ability through its nonprofit member schools.

This organization also believes putting music and art programs into the basic curriculum of primary and secondary educational institutions on a long-term, secure basis is the most important activity that needs to be done to increase childhood music participation.

The Women Band Directors National Association noted that "new thrusts in the no frills philosophy are giving us problems in the teaching field. In coming years this organization believes many states will have regulations that may tend to squeeze out music." The group added, "Music teachers need ammunition to counter these attacks and help justify their programs." The situation, according to the WBDNA, is "serious."

This is the second time AMC has assembled data on music organizations to determine the size, type of membership and activities of each group. Together they represent at least 1.7 million individual members, thousands of companies and hundreds of nonprofit organizations. Twenty-nine of the groups surveyed gave no membership figures.

Over 40 percent of the groups have chapters, 64 percent have paid staffs. About 40 percent have competitions, and most are involved in some aspect of communication and education. Thirty-seven sponsor performances.

American Society of Music Copyists
1697 Broadway, New York, NY 10019 212/586-2140

American String Teachers Assoc., Inc.
Georgia Univ. Station, Box 2066, Athens, GA 30612 404/542-5254

American Symphony Orchestra League
633 E Street, NW, Washington, D.C. 20004 202/628-0099

American Viola Society
512 Roosevelt Boulevard, Ypsilanti, MI 48197 313/482-6288

Americas Boychoir Federation
125 South Fourth Street, Connellsville, PA 19425 412/628-3939

Amusement and Music Operators Association
2000 Spring Road, Oak Brook, IL 60521

Associated Male Choruses of America, Inc.
106 Maplefield, Pleasant Ridge, MI 48069 313/544-1995

Association of College, University and Community Arts Administrators
6225 University Avenue, Madison, WI 53705 608/262-0004

Association of Concert Bands
19 Benton Circle, Utica, NY 13501

Association of Independent Conservatories of Music
11021 East Boulevard, Cleveland, OH 44106 216/791-9191

Association of Professional Vocal Ensembles
251 South 18th Street, Philadelphia, PA 19103 215/545-4444

Ernest Bloch Society
34844 Old Stage Road, Gualala, CA 95445 707/884-3473

Louis Braille Foundation for Blind Musicians
215 Park Avenue, South, New York, NY 10003 212/982-7290

Catgut Acoustical Society
112 Essex Avenue, Montclair, NY 07042

Central Opera Service
Lincoln Center, New York, NY 10023 212/799-3467

Chamber Music America
215 Park Avenue, South, New York, NY 10003 212/460-9030

Chinese Music Society of North America
2329 Charmingfare, Woodridge, IL 60517

Church Music Association of America
548 Lafond Avenue, St. Paul, MN 55103 612/293-1710

College Band Directors National Association
University of Texas, P.O. Box 8028, Austin, TX 78712 512/471-5883

College Music Society
1444 Fifteenth Street, Boulder, CO 80302 303/449-1611

Company of Fifers and Drummers
P.O. Box 318, Westbrook, CT 06498

Composers Theatre
225 Lafayette Street, New York, NY 10012 212/925-3721

Concert Artists Guild
850 Seventh Avenue, Suite 1003, New York, NY 10019 212/333-5200

Concert Music Broadcasters Association
333 Dexter Avenue, No., Seattle, WA 98109 206/343-3981

Council for Research in Music Education
School of Music, University of Illinois, Urbana, IL 61801 217/333-1027

Country Music Association
P.O. Box 22299, Seven Music Circle N., Nashville, TN 37202 615/244-2840

Creative Audio and Music Electronics Organization
10 Delmar Avenue, Framingham, MA 01701 617/877-6459

Fraternity of Recording Executives
828 East 222 Street, New York, NY 10467

Fretted Instrument Guild of America
2344 South Oakley Avenue, Chicago, IL 60608 312/376-1143

Gospel Music Association
P.O. Box 23201, Nashville, TN 37203 615/242-0303

Guild of American Luthiers
8222 South Park Avenue, Tacoma, WA 98408 206/472-7853

Guitar and Accessory Music Marketing Association
40 Yamaha Musical Products, 3050 Breton Road, SE, Grand Rapids, MI 49510 616/942-9223

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.								
Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
100										●		●				●			●		●		●			
4,800	200		●	●	●				●	●			●		●	●	●	●						●	●	●
4,000		800								●		●			●	●		●	●	●	●		●		●	
400									●	●			●	●	●	●	●		●					●		●
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	2,600					●	●					●				●	●		●		●		●		●	
1,686													●						●	●					●	●
78	246	942							●	●		●			●	●	●		●		●			●	●	
205	15	108	●	●	●	●			●	●		●	●			●	●		●							
		8										●				●					●	●	●			
110	5	155	●	●	●				●	●	●	●			●	●	●		●		●	●	●	●	●	
100		15			●				●	●				●	●		●		●							●
500										●										●				●	●	
840		10							●	●	●	●	●	●	●	●			●					●	●	
●	●	●			●	●		●	●	●	●	●		●	●	●	●	●			●	●			●	●
500	550	290	●	●	●				●	●		●	●		●	●	●	●	●				●		●	
300		70	●	●	●				●	●		●	●		●	●	●	●	●	●	●	●	●		●	●
●									●	●			●	●	●			●								
775	50		●	●	●	●	●		●	●						●	●	●	●							●
5,400			●	●	●				●	●		●		●	●	●	●	●	●		●				●	●
60		130	●	●	●				●	●	●	●	●	●	●	●	●			●	●	●				●
100		●							●	●	●			●	●		●								●	
●	●																							●	●	
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6,500	500		●	●	●	●	●	●	●	●	●	●		●		●	●		●		●		●		●	
	21		●													●	●		●		●				●	
115			●	●	●	●	●	●		●	●	●				●					●					●
1,500		●	●	●	●				●	●			●	●	●	●	●								●	
3,000			●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●		●	●			●	
1,100	50		●	●						●		●	●		●	●	●	●			●				●	
	12		●									●				●					●	●				

How AMC Promotes Music

Continued from page 28

market-share competition but on market expansion as well.

- The music industry *can* afford to implement an industry-wide market development program.
- The music industry can gain measurable results through rifle-shot advertising and promotion programs.
- A predictable, reliable, and fair way to fund these programs must be the first priority.

The Biology of Music Making

In recent years, music educators and performers have become increasingly interested in the physical basis of their own musical skills (and certain of their problems), and have sought ways to bring appropriate biologic information into their teaching programs. In a parallel fashion, the attention of a number of biological and behavioral scientists has recently turned toward an examination of the physiology and psychology of musical behavior. There is a long tradition of such interest in medicine, particularly among psychiatrists and neurologists. Thus, the opportunity has been created for a unique cooperative undertaking between these groups of professionals.

AMC consultant, Dr. Frank Wilson, has undertaken the organization of a conference program, "The Biology of Music Making," hoping to establish a basis for improved communication and collaboration in the search for a deeper understanding of human musical ability. During this first-of-its-kind conference, July 8-12, 1984, in Denver, more than 50 internationally known musicians, music educators, medical

Continued to page 24

Guitar Foundation of America
Box 5311, Garden Grove, CA 92645

Hymn Society of America
Texas Christian University, Fort Worth, TX 76129 817/921-7608

Institute for Studies in American Music
Conservatory of Music, Brooklyn College, Brooklyn, NY 11210 212/780-5655

International Association of Music Libraries
Northwestern University Music Library, Evanston, IL 60201 312/494-3434

International Association of Organ Teachers
13427 Tamarack Road, Silver Springs, MD 20904 301/384-6812

International Clarinet Society
Washington State University, Pullman, WA 99164

International Council for Traditional Music
Department of Music, Columbia University, New York, NY 10027

International Double Reed Society
c/o Michigan State University, Dept. of Music, East Lansing, MI 48824 517/355-7727

International Fan Club Organization
P.O. Box 177, Wild Horse, CO 80862 303/962-3543

International Federation of Children's Choirs
125 South Fourth Street, Connellsville, PA 15425 412/628-3939

International Festivals Association
Commodore Court, 702 Wayzata Blvd., Minneapolis, MN 55403 612/377-4621

International Horn Society
1213 Sweet Briar Road, Madison, WI 53705 608/233-6336

International Rock 'N' Roll Music Association
P.O. Box 50111, Nashville, TN 37205 615/352-1443

International Society for Music Education
MENC, 1902 Association Drive, Reston, VA 22091 703/860-4000

International Society of Bassists
School of Music, Northwestern University, Evanston, IL 60201 312/492-7228

International Society of Performing Arts Administrators
Western Michigan University, Kalamazoo, MI 49008 616/383-0925

International Steel Guitar Convention
9535 Midland, Overland, MO 63114 314/427-7794

International Trombone Association
University of Arizona, Tucson, AZ 85721 602/792-1877

International Trumpet Guild
State University College at Potsdam, Potsdam, NY 13676

Jazz Composers Orchestra Association
500 Broadway, New York, NY 10012 212/925-2121

Jazzmobile
159 West 127th Street, New York, NY 10027 212/866-4900

Kappa Kappa Psi
Oklahoma State University, Stillwater, OK 74078 405/372-2333

Koussevitzky Music Foundation
415 Madison Avenue, New York, NY 10017 212/752-5300

Liederkranz Foundation
Six East 87th Street, New York, NY 10028 212/534-0880

Lithuanian Organists – Musician Alliance
7310 S. California Avenue, Chicago, IL 60629 312/737-2421

Major Symphony Managers Association
P.O. Box 669, Vienna, VA 22180 703/281-1230

Masseret Society/American Branch
P.O. Box 294, Old Greenwich, CT 06870 203/852-7619

Metropolitan Opera Guild
1865 B[illegible]dway, New York, NY 10023 212/582-7500

Mid-We[illegible]nal Band and Orchestra Clinic
1503 Hunt[illegible]gton Drive, Glenview, IL 60025 312/729-4629

Modern Music Masters Society / Tri-M Music Honor Society
Music Educators National Conference, 1902 Association Drive, Reston, VA 22091 703/860-4000

Moravian Music Foundation
20 Cascade Avenue, Winston-Salem, NC 27107

Music Critics Association
6201 Tuckerman Lane, Rockville, MD 20852 301/530-9527

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST					COMMUNICATION EDUCATION					PUBLIC REL.						
Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
1,550	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●			●		●	●	
3,000		400			●				●	●		●		●	●	●	●	●	●					●	●	●
3,500					●				●	●				●	●	●	●	●	●		●				●	
200		225		●					●			●		●		●	●	●								
250	5			●	●				●	●					●	●			●					●		
2,000	50	100	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						●		
500		500		●				●	●	●	●	●	●	●	●	●	●	●	●						●	●
1,500	40	150	●						●	●		●	●		●	●			●	●				●	●	
●		300						●		●	●	●				●	●	●	●	●	●	●			●	
		●							●	●		●			●	●	●	●	●		●	●			●	
275	400											●				●			●	●	●	●		●	●	
2,000	5	120	●						●	●			●		●	●		●	●					●	●	
200					●			●	●	●	●	●	●	●	●		●	●	●		●					
●	●	●	●	●	●				●	●					●	●		●	●							
1,200	10		●	●	●	●			●	●			●	●	●	●	●	●			●				●	
201	139											●				●	●		●		●		●	●		
●	●	●	●	●	●	●			●	●	●		●	●	●	●	●		●	●	●					
3,000	20		●						●	●			●		●	●	●							●	●	
●	●					●	●			●							●	●	●		●	●			●	
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●	●	●	●						●	●		●	●		●	●			●	●	●	●		●		
200									●	●	●		●	●		●	●	●			●					●
35		35								●	●	●		●		●	●	●	●	●	●	●	●			
51				●				●		●	●		●	●		●	●		●		●					
106,000												●	●				●			●	●	●		●	●	
			●	●	●				●	●			●		●	●				●					●	
175,000									●						●	●			●		●				●	●
2,000	50	50	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●				●	●			●	
250								●		●	●					●			●						●	

How AMC Promotes Music

Continued from page 22

scientists, physicians and musical instrument designers and manufacturers will present a wide range of programs exploring the physical basis of musical ability and performance.

The American Music Conference has been working with Dr. Wilson for more than a year, helping promote and develop the program, attracting presenters and providing support for organizational activities. "The Biology of Music Making" is being sponsored by The Denver Center for the Performing Arts, the University of Colorado, Denver and Boulder, and The World Federation of Neurology.

This meeting will provide retailers, educators and manufacturers with both an overview of the connection between music and human physiology and practical information that may be applied to today's business. 'The athletic world changed dramatically when athletes, biologists, bioengineers and manufacturers started working together," says Dr. Wilson. "Everyone has benefited from that alliance — novices as well as professionals."

Amateur Music Family of the Year

Nearly ten years ago, AMC began its Amateur Music Family of the Year recognition program to honor the many Americans who are amateur music makers, and who often play together in family groups as well as participate in school and community bands, orchestras and other musical ensembles. Over the years, nominees have come from small and large families (including a 1983 family with 17 children), from rural communities, small towns and large cities, from nearly every state in the union.

This year's winners, The Ruwe Family, is from Meridian, Idaho. In addition to the violin, which seven of the eight Ruwes play, they also play guitar, banjo, mandolin, percussion, piano and saxophone. Various family members make music together every day and the entire family tunes up at least once

Continued to page 26

Music Distributors Association
135 West 29th Street, New York, NY 10001 212/564-0251

Music Educators National Conference
1902 Association Drive, Reston, VA 22091 703/860-4000

Music Industries Association of Canada
130 Bloor Street, W., Toronto, Ontario, Canada M55 2X7 416/964-2875

Music Industry Council
c/o Slingerland, 6633 N. Milwaukee Avenue, Niles, IL 60648 312/647-0377

Music Library Association
P.O. Box 487, Canton, MA 02021

Music Publishers' Association of the U.S.
c/o Boosey and Hawkes, 200 Smith Street, CS6, Farmingdale, L.I., NY 11735

Music Teachers National Association
2113 Carew Tower, Cincinnati, OH 45202 513/421-1420

Musical Box Society, International
Box 205, Rt. 3, Morgantown, IN 46160 812/988-7545

Musical Theatres Association
Five Westland Road, Hamden, CT 06517 203/281-0322

Musicians Foundation
200 West 55th Street, New York, NY 10019 212/247-5332

Musicians National Hot Line Association
277 East 6100 South, Salt Lake City, UT 84107 801/268-2000

National Association of Band Instrument Manufacturers
c/o G. Leblanc, 7019 30th Avenue, Kenosha, WI 53140 414/658-1644

National Association of College Wind and Percussion Instructors
Northeast Missouri State University, Kirksville, MO 63501 816/665-5121

National Association of Composers, U.S.A.
P.O. Box 49652, Barrington Station, Los Angeles, CA 90049

National Association of Electronic Keyboard Manufacturers
c/o Yamaha, P.O. Box 6600, Buena Park, CA 90622 714/522-9320

National Association of Jazz Educators
Box 724, Manhattan, KS 66502 913/776-8744

National Association of Music Merchants
500 North Michigan Avenue, Chicago, IL 60611 312/527-3200

National Association of Pastoral Musicians
225 Sheridan Street, NW, Washington, D.C. 20011 202/723-5800

National Association of Professional Band Instrument Repair Technicians
P.O. Box 51, Normal, IL 61761 309/452-4257

National Association of Recording Merchandisers
1008-F Astoria Boulevard, Cherry Hill, NJ 08003 609/424-7404

National Association of Schools of Music
11250 Roger Bacon Drive, No. 5, Reston, VA 22090 703/437-0700

National Association of School Music Dealers
1212 5th Street, Coralville, IA 52241 319/351-2000

National Band Association
P.O. Box 3228, Augusta, GA 30904 404/236-4798

National Catholic Bandmasters' Association
Box 523, Notre Dame, IN 46556 219/239-7136

National Consortium for Computer Based Music Instruction
School of Music, University of Delaware, Newark, DE 19711 302/451-8485

National Council of Music Importers and Exporters
135 West 29th Street, New York, NY 10001 212/564-0251

National Council of State Supervisors of Music
Kansas Department of Education, 120 East Tenth Street, Topeka, KS 66612 913/296-4932

National Federation of Music Clubs
1336 North Delaware, Indianapolis, IN 46202 317/638-4003

National Flute Association
805 Laguna, Denton, TX 77091 817/387-9472

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.								
Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS			
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How AMC Promotes Music

Continued from page 24

each week. Their repertoire includes folk, dixieland, classical, progressive jazz and folk music. But their favorite is oldtime fiddle music. As part of the promotion of this award the Ruwes performed on the CBS Morning News and were interviewed by Dianne Sawyer.

Original Song Festival

We received 3,029 song entries in OSF 83. Since judging will be completed after this issue goes to press we can't include winners here. However, close to 300 judges will have participated in the event and regional and national winners will be awarded $40,000 worth of prizes, including cash, musical instruments, recording equipment, a professionally recorded demo tape and song contracts.

One hundred thirty-five music retail stores in 34 states participated in the Festival. The contest was designed to increase customer traffic in music stores. Festival rules specified that entry forms and information be picked up, in person, at designated outlets. The three contest categories were: Pop/Contemporary, Rock/New Wave, and Country/Folk. Contestants entered an average of three songs each.

The majority of entrants can be demographically described as middle class, young adults who are either single or have no children and live in multi-dwelling units. Musically? Some real talent and some good production values.

National Guild of Community Schools of Th e Art
P.O. Box 583, Teaneck, NJ 07666 201/836-55

National Music Publishers' Associatio
110 East 59th Street, New York, NY 10022 212/751-19

National Piano Foundatio
15080 Beltwood Parkway East, Suite 108, Dallas, TX 75381 214/241-89

National Piano Manufacturers Association of Americ
15080 Beltwood Parkway East, Suite 108, Dallas, TX 75381 214/241-89

National Piano Travelers Associatio
c/o Charles Ramsey, 15 Gage Street, Kingston, NY 12401 914/338-14

National School Orchestra Associatio
330 Bellevue Drive, Bowling Green, KY 42101 502/842-71

National Society of Student Organist
13427 Tamarack Road, Silver Springs, MD 20904 301/384-68

North American Saxophone Alliance
School of Music, University of Georgia, Athens, GA 30602 404/542-52

Old Time Country Music Club of Canad
1421 Gohier Street, St. Laurent, PQ, Canada H4L 3K2 514/748-72

Opera Americ
633 E Street, NW, Washington, D.C. 20004 202/347-92

Organ Historical Societ
P.O. Box 26811, Richmond, VA 232

Percussive Arts Societ
214 West Main, Box 697, Urbana, IL 618

Phi Bet
Central Methodist College, Fayette, MO 65248 816/248-38

Phi Mu Alpha - Sinfoni
Lyrecrest, 10600 Old State Road, Evansville, IN 47711 812/867-24

Pi Kappa Lambd
P.O. Box 6222, University, AL 35486 205/348-67

Piano Technicians Guil
9140 Ward Parkway, Kansas City, MO 64114 816/444-35

Polish Singers Alliance of Americ
1217 78th Street, Brooklyn, NY 11228 212/748-38

Recording Industry Association of Americ
888 Seventh Avenue, New York, NY 10019 212/765-43

SESAC, In
10 Columbus Circle, New York, NY 10019 212/586-34

Sigma Alpha Iot
4119 Rollins Avenue, Des Moines, IA 50312 515/255-30

Society for Asian Musi
50 Washington Square South, New York, NY 10012 212/663-05

Society for the Preservation and Advancement of the Harmonic
P.O. Box 865, Troy, MI 48099 313/647-27

Society for Preservation/Encouragement of Barber Shop Quartet Singing in Americ
P.O. Box 575, Kenosha, WI 53141 414/654-91

Songwriters Resources and Service
6772 Hollywood Boulevard, Hollywood, CA 90028 213/463-71

Southeastern Composers' Leagu
School of Music, Florida State University, Tallahassee, FL 323

Sweet Adelin
P.O. Box 470168, Tulsa, OK 74147 918/622-14

Tubists Universal Brotherhood Associatio
School of Music, Florida State University, Tallahassee, FL 32306 904/644-44

Violin Society of Americ
23 Culver Hill, Southampton, NY 119

Women Band Directors National Associatio
344 Overlook Drive, West Lafayette, IN 47906 317/463-17

Young Concert Artists, In
250 West 57th Street, New York, NY 10019 212/307-66

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES																		
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.					PAID STAFF	CHAPTERS									
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86		2							●	●		●			●	●	●		●	●				●		●									
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HOW AMC PROMOTES THE VALUE OF MUSIC

In 1983 AMC continued the process of more focused programs and a smaller staff. Although a great portion of our budget went to research, we were able to provide significant activity in spokesmen, recognition, and catalyst programs. These are described below.

Authoritative Spokesperson

The "Authoritative Spokesperson" program was initiated by AMC in August, 1982. It was designed to convince consumers that they are capable of playing musical instruments and that they should start immediately.

Dr. Frank Wilson, a neurologist, is AMC's current spokesperson. Dr. Wilson believes that every individual has an "anatomical guarantee" that he or she can play a musical instrument. He has been studying the connection between the brain and human capacity to make music for several years and has given a presentation, "Mind, Muscle and Music," before numerous music industry and medical professional audiences. Dr. Wilson believes that the goals and methods used in music instruction can bring about a balanced, progressively refined development of the human brain and neuromuscular system.

The 46 year-old physician is chief of the Neurology Department at the Kaiser-Permanente Medical Center in Walnut Creek, California. He is also an assistant clinical professor of neurology at the University of California School of Medicine, San Francisco.

An example of the way Dr. Wilson's message reaches the public is the AMC generated feature story in the May, 1984 issue of *SELF* magazine, "Music - The New Active Sport." The article encourages the use of music making for physical, mental, and emotional fitness. The article also provides tips on getting started in music such as choosing a teacher, picking an instrument, and practicing. In addition to other major national magazines, Dr. Wilson's message has also been spread through more than 35 interviews in the broadcast media, and wire stories released to almost 3,000 newspapers.

Public Service Announcements

During the past few years AMC has issued several series of commercial-like radio and television public service announcements featuring popular celebrities promoting participation in music and endorsing the value of music. These 10, 20, 30, and 60 second spots have been used by 2,500 radio stations and 200 TV stations (and played at all hours of the day including peak listening times) across the country providing music with free promotion estimated at $2,500,000 in advertising dollars. AMC has released PSAs by Chet Atkins, Chick Corea, Shirley Jones, Johnny Mathis, Stevie Nicks, Les Paul, Minnie Pearl, Peter Schickele, Dinah Shore, Billy Taylor, Dick Van Dyke, Ben Vereen and Tammy Wynette. This year AMC added Christopher Cross, Juice Newton and Tom T. Hall to its roster of celebrity spokespersons.

Editorial Coverage

Television, radio, magazines, and newspapers are great influences in shaping public attitude. If music is to increase in value to American society we must continually put before the public the benefits of music and dispel the myths that keep people from participating, i.e.: "I'm tone deaf," "You have to be born with special talent," or "I'm too old to learn." AMC uses fact sheets, news releases, features and articles to continually supply newspapers, magazines, radio, and TV with items on music's benefits and encouraging people to own and use musical products. Stories encouraging people to buy music products as Christmas gifts and a similar story for Mother's Day are distributed in newspapers with a combined total circulation of half a million.

Economic Council Of The Music Industry

The seventh ECMI was held in Washington, D.C. on November 11-13, 1983. It was chaired by William J. McCormick, Jr., Chairman, Jordan Kitt's Music, Inc. and president-elect of AMC.

At the Seventh Economic Council of the Music Industry, AMC presented a summary of its research; the concept of a targeted marketing strategy, and an example program. The "Music Makes Winners" example program was presented as a response to a "what-if" set of objectives and was used to illustrate for the attendees the concept of a targeted, tested market development program.

This "what-if" program presented at ECMI-VII received wide coverage through the trade press, through correspondence, and through informal conversations. In essence, what AMC was saying at ECMI-VII was:

- Vast economic and social changes have made better marketing an imperative.
- The music industry needs to focus marketing resources not only on

Continued to page 22

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Public Relations Consultants
Betty Stearns
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Wilmette, Illinois 60091
(312) 251-1600

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Paul J. Ash, Exec. Vice President
Retail, Wholesale, Importer

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(201) 935-1113
A. Schlager, President
Music publisher

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BALDWIN PIANO & ORGAN COMPANY
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Mel Bay, President
Music publisher

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(501) 374-8206
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Manufacturer of soprano and harmony brass wind instruments, piccolos, flutes, marching brass instruments, and related accessories

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Steve Romeo, Product Mgr./Prof. Prod.
Manufacturer of speaker systems & sound amplification electronics

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East Rochester, NH 03867
(603) 332-7000
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BROADCAST MUSIC, INC. (BMI)
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New York, NY 10019
(212) 586-2000
James G. Roy, Jr. Asst. V. P.
Concert Music Administration

TED BROWN MUSIC COMPANY
1121 Broadway Plaza
Tacoma, WA 98402
(206) 272-3211
T. Warren Brown, President
Retailer

BUCKEYE GEAR COMPANY, INC.
5130 Richmond Road
Cleveland, OH 44146
(216) 292-6424
Ray Skidmore, President

CBS MUSICAL INSTRUMENTS
Division of CBS, Inc.
1300 East Valencia Drive
Fullerton, CA 92631
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Seattle, WA 98101
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